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ABSTRACT

The goals of this practicum were to improve kindergarten music instruction by providing the classroom teacher with (1) kindergarten music instructional objectives; (2) a kindergarten skills development sequence; (3) tested sample unit study plans for an interdisciplinary approach to music instruction; and (4) an orientation class in music activities. The practicum took place within the confines of a neighborhood school in a predominantly white, upper middle class community of various ethnic groups. Prior to the beginning of the practicum, a survey of kindergarten teachers from 14 area elementary schools was conducted. Most of the teachers interviewed indicated that county-wide instructional objectives and/or a kindergarten music skills sequence would help with the planning of their classroom instruction. A set of 14 kindergarten music instruction objectives was developed following the Dade County Balanced Curriculum Music Instructional Objectives for first though sixth grades. An orientation in the use of the proposed instructional objectives was conducted, and a sample unit study plan was field-tested. Results revealed that the tested lesson was largely successful. Appended materials include the results of the survey, kindergarten music instruction objectives, the music skills development sequence, an observational checklist for music instruction, and a list of equipment for a rhythm band. (AS)

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NOVA UNIVERSITY

PROVIDING FOR KINDERGARTEN MUSIC INSTRUCTION BY THE CLASSROOM TEACHER

by

SARAH-MARIE ANDERSON

A Practicum Report

Submitted to the Center for the Advancement of Education of Nova University in partial fulfillment of the requirements for the degree of Master of Science.

June, 1981

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AUTHORSHIP STATEMENT

I hereby testify that this paper and the work it reports are entirely my own. Where it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other workers in the field and in the hope that my own work, presented here, will earn similar respect.

Sarah Marie Anderson

Sarah-Marie Anderson

ABSTRACT

Providing for Kindergarten Music Instruction by the Classroom Teacher. Anderson, Sarah-Marie, 1981; Practicum Report, Nova University.

Descriptors: Kindergarten Music Instructional Objectives/ Survey of other kindergarten teachers/ Skills development sequence/ Interviews of music specialists/ Music for Little People Program, Texas/ Methods of Public School Music/ Unit Study Music Plans.

Music Instructional Objectives, skills development sequence, and sample music unit study plans were devised by the author to motivate and assist the musically untrained kindergarten classroom teachers to provide a well-rounded music curriculum without the services of a special music teacher. The kindergarten students and teachers in an upper-middle class neighborhood in Miami, Florida were affected by this practicum which occurred in the spring of 1981. By utilizing instructional objectives, skill sequences, and sample plans as motivation, the teachers would be better able to provide a well-planned and prepared music curriculum for their classes. Teacher attitudes affected their planning and music instruction.

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This is to verify that Sarah-Marie Anderson, a student in the M.S. program has performed her practicum , "Providing for Kindergarten Music Instruction by the Classroom Teacher" at Whispering Pines Elementary School.

Practicum Title PROVIDING FOR KINDERGARTEN MUSIC INSTRUCTION by the CLASSROOM TEACHER

Student's Name Sarah-Marie Anderson

Program Site Whispering Pines Elem. Date May 29, 1981

Observer's Name Polly A. Hubbell (Please print.... Polly A. Hubbell and sign)

Observer's position Kindergarten teacher, Whispering Pines Elementary

DSF/ff
4/80

This practicum occurred within the confines of a neighborhood school in a predominantly white, upper-middle class community of various ethnicities.

Even with all the environmental opportunities available to the four classes of kindergarten children attending this school, the modern physical facilities and abundant supplies and equipment, they have not had the benefit of music instruction by a music specialist on a regular basis since kindergarten became a part of the school in 1969.

This is a problem because music is a basic skill and kindergarten classroom teachers are usually not adequately trained or motivated to provide the specialized musical instruction essential to a well-rounded kindergarten educational program.

There have been no county-wide kindergarten guidelines, objectives, or skill sequences for kindergarten music.

The music instruction at this school has been, for the most part, sporadic, minimal, unplanned, an irregular portion of the kindergarten curriculum and entirely at the discretion of the musically untrained classroom teacher. In actuality, it should be a daily, planned activity incorporating instructional objectives which coordinate with the current unit studies. As it now stands, the

kindergarten students are not benefiting from an adequate music program and the teachers who are musically untrained are frustrated as to methodology and pedagogy for a well-rounded sequential skills development music curriculum. The students are lacking in their music repertoire of songs, dances, creative movement and rhythms. This is evidenced by the irregularity of music plans or instruction by classroom teachers and the non-existent instruction by a music specialist. Comments by classroom teachers, "I just dread music lately." reflect inadequate instruction and negative attitudes from the teachers toward music instruction. In actuality, music time should be a period of instruction that the children and teachers look forward to because it implies "fun and games" at this stage of the child's development.

The goals of this project are to reduce the problem of minimal kindergarten music instruction by providing the classroom teacher with the following instructional aids: kindergarten music instructional objectives, a kindergarten skills development sequence, tested sample unit study plans for an interdisciplinary approach to music instruction, and an orientation class in music activities for the proposed objectives. These goals should provide ample motivation for teachers to ensure the daily teaching of music as an integral part of the kindergarten curriculum.

The major objectives of this practicum are for kindergarten classroom teachers to plan and prepare for daily music activities based on the instructional objectives, sample unit music plans, and skills development sequence

and for kindergarten teachers to be motivated toward positive and enthusiastic attitudes about classroom music instruction. Evaluation of these objectives would be by structured observation (Appendix D) and a comparative analysis of teachers' lesson plans.

A survey (Appendix A) was made through interviews with kindergarten teachers from fourteen elementary schools within the same area as the problem school. Most of the teachers who were interviewed indicated that county-wide instructional objectives and/or a kindergarten music skills sequence would help with the planning of their classroom music instruction. Of the fourteen interviewed, three other elementary schools' kindergartens did not receive the services of their schools' music teacher to assist with classroom music instruction. Only one teacher interviewed provided no additional music instruction for her kindergarten class other than the thirty minutes weekly provided by the music teacher. The other teachers interviewed supplemented instruction by the music specialist; however, their classroom music instruction was, for the most part, unscheduled, unplanned, and spontaneous in nature. In other words, when and if the classroom teachers felt the need for music instruction or rhythm activities, they provided it and almost always by means of phonograph records. If a piano was available, usually none of the kindergarten teachers knew how to play it. Although one of the teachers interviewed indicated a willingness to learn, even at a very elementary level.

Most of the teachers interviewed felt secure with their teaching of kindergarten music only with the aid of a record player and an adequate supply of good early childhood records. Two of the fourteen teachers felt very confident in their ability to teach kindergarten music as they had a background in music, could play the piano and could read music.

RESEARCH

Children need a planned music program which includes both normal developmental patterns and provision for individual differences.[1] Music is natural in children and it is the role of the teacher to promote and foster music in their classroom, increase the number of ways children can express themselves musically and build a love of music as an indispensable experience in their lives.[2]

The Music for Little People program is designed to assist the self-contained classroom teacher in planning and implementing comprehensive music experiences for primary children. This program is built on an eclectic philosophy.

As the child's experience and perception are at the starting points, learning is approached through active participation in playful, music-making experiences; Through movement illustrating the elements of music through time and space and as an expression of children's creativity; Through speech utilizing children's chants, rhymes, playground games, and poetry to explore vocal sounds, rhythmic speech patterns, and expressive qualities of the spoken word; Through singing exploring the medium of song through solo and ensemble singing, through awareness of breath control,

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[1]Robert E. Nye and Vernice T. Nye, Music in the Elementary School (New Jersey, Prentice-Hall, Inc., 1970), p. 105.

[2]Dade County Public Schools, Fascinating Fives

phrasing, and through the development of a repertoire of songs; Through listening, developing aural memory through the exploration of similarities and differences in pitch, tempo, duration and form; Through accompaniment utilizing the timbres of the voice and the body as accompaniments and extending these experiences to various instruments; Through creating, developing the ability to create original patterns in movement, song, speech, and instrumentation.

Materials and equipment needed to teach a music program to young children include: A set of recordings and teacher's manuals of a music series, supplementary records and teacher guides, a set of rhythm and percussion instruments (Appendix E), a set of bells, a published music series to correspond (or not) with the recordings,[3] and (the writer adds) a teacher-made list of songs, dances, rhythms appropriate for various holidays and unit studies.

It is obvious that precise and specific planning and preparation for guidance of young children is necessary if they are to grow in the ability to enjoy and skillfully and creatively participate in music activities with spontaneous responses.[4]

Music should become an integral part of every area of the curriculum. It should be related to and result from simple, concrete and first-hand experiences. Music can

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[3]Dallas Independent School District, Learning to Learn Through Music Sampler (Texas, 1978)

[4]Nye and Nye, p. 539.

assist each child in the realization of his physical, social, emotional, aesthetic and intellectual potentialities. Children grow by moving their bodies and reacting to sound. Music provides opportunities for them to do this in creative ways.

Through music activities, the child...develops listening skills, and auditory discrimination; gains in physical development and use of his body; and increases the range and flexibility of his voice.[5] Regular and systematic music experiences in the early years provide a solid basis for further education in the primary and intermediate grades. In planning and providing music experiences for these children, the process of learning must receive more emphasis than the product.

Edna Buttalph says: "The natural sequence with children of nursery and primary years is from motion to song, rather than from song to motion. Full, free use of the body not only relaxes the children, but makes them ready and eager for singing time. Too often in special music periods, children are gathered in small chairs in a circle, and the very first procedure is the singing of songs. The children's urge to move, almost invariably strong, is criticized.[6]

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[5]Sarah H. Leeper, Good Schools for Young Children (New York, The MacMillan Company, 1968), p. 360.

[6]Edna G. Buttalph, Music for the Classroom Teacher (New York, Bank Street College, 1958), p. 15.

In her booklet, Dr. Betty Rowen concurs and she illustrates movement as a part of an over-all approach to creative teaching of all subjects and as a part of classroom activity.[7]

Iain Kendell[8] states that music skills need to be taught in the correct sequence (Appendix C).

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[7]Betty Rowen, Learning Through Movement (New York, New York, Teachers College Press: Teachers College, Columbia University, 1963)

[8]Iain Kendell, "Primary Music-Evaluation & Assessment," Education, Vol. 5, (Mar., 1977), pp. 17-19.

METHOD OF IMPLEMENTATION

There being no music instructional objectives for kindergarten, therefore, following the format used in the Dade County Balanced Curriculum Music Instructional Objectives for Grades one through six, and based on bibliographic research and interviews with music specialists, the writer produced fourteen kindergarten music instructional Objectives (Appendix B). These objectives were catagorized under four headings of: 1. Pitch and Duration; 2. Expressive Qualities; 3. Mediums of Performance; 4. Listening. This was done to conform with those catagories in the Grades one through six music objectives and to coordinate the newly written objectives with those previously written for the other elementary grades.

An orientation in the use of the proposed instructional objectives given for kindergarten teachers by the writer produced some good input and suggestions by one of the other teachers. The tested unit study plans were even more favorably received during this orientation. It was indicated that these plans could be followed next year when the same unit (transportation) will be studied <u>if</u> copies of the plans were made available to them. When questioned as to whether this would be motivation to prepare comparable plans for other units, responses and attitudes were not entirely positive; e.g., "If there's time", "If there are not too many other demands and paperwork placed on us", "If I have a class that responds well to music", "If there are no additional

outside pressures", "It depends on what kind of a year it's going to be and what kind of a class I have". In other words, the teachers involved did not feel that daily planned music instruction for kindergarten children has a high enough priority to warrant daily planned activities. They seemed to prefer the more random and spontaneous type of music instruction for their particular classes as a matter of expediency.

This program was developed primarily to assist classroom teachers with kindergarten music instruction. Produced were: Music Instructional Objectives for Kindergarten, a music skills development sequence (Appendix C), tested sample unit study plans, and the compilation of the results of a music instruction survey of fourteen area kindergarten teachers (Appendix A).

The difficulties encountered in the solution strategy were, for the most part, in the negative attitudes and lack of cooperation by the teachers toward the orientation or an inservice or any kind of training session to better meet the objectives. This problem was never really resolved in its entirety as the writer found it difficult to alter or change attitudes. They could, however, be "mellowed" by the observation of a successful music instructional program by other teachers which created a small desire to emulate the same program for their own classes.

The following sample unit study plans for music written in detail were field tested by the writer with a great deal of success.

SAMPLE UNIT STUDY PLANS AS FIELD TESTED

The unit selected for this lesson plan is a unit study taught to most kindergarten classes--that of "Transportation". This is an interdisciplinary unit study which includes many areas of learning for the young child--language development, math, art, music, science, health, physical coordination, and social studies. All children (especially boys) seemed to enjoy this unit study. Every other day, a different form of transportation was introduced and concepts were developed through a multiplicity of sources such as pictures, literature, stories, art activities, resource people (a pilot father, a bus driver, crew member of a ship) who came to school in their uniforms to tell about their jobs (for social studies), and, of course, the numerous musical activities for learning and enjoyment. The instructional objectives were: To encourage creative movement, to stimulate rhythmic response, to develop better listening skills for following musical directions, to reinforce use of rhythm instruments (Appendix E), to reinforce laterality concepts of left-right and concepts of slow-fast, loud-soft, to develop language with the introduction of new vocabulary, to respond rhythmically with bodily movement, to respond rhythmically with percussion instruments keeping a steady beat, and to sing a variety of songs from memory.

This unit was sub-divided into four parts: Transportation on Land, Transportation by Rail, Transportation by Water, and Transportation in the Air.

Day #1 - Transportation on Land

Song: "Walking Down the Street"[9] This was good for dramatization and also to suggest other ways of going down the street, such as "Here we go m- ching, or skipping, or running, or skating, etc. all keeping rhythm with the music.

Record: "Car Song"[10] was time to stand up and pretend to "drive" the car through classroom "traffic". Teacher chose a few children at a time until all had had a turn "driving" and shuffling their feet to the record's accompaniment.

Record: "Our Old Horse"[11] (goes trot, trot, trot); Children (in groups of about 10) take turns being the trotting horse. This rhythmic activity also reinforces concepts of laterality when the voice on the record directs "right foot up and left foot down." and the much-needed skill of following directions with "tap, tap, tap, and stomp, stomp, stomp".

Record: "Donkey Riding"[12] This is an excellent rhythmic activity for the physical coordination skill of galloping, clapping in time to the music, and hearing rhyming words.

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[9] Adeline McCall, This Is Music (Boston, Allyn and Bacon, Inc., 1965), p. 62.

[10] Woody Guthrie, Songs To Grow On (Folkways Records FC 7005 Volume one: Nursery Days), "Car Song".

[11] McCall, This Is Music.

[12] McCall, This Is Music.

Song: "Busy Trucks"[13] Vocabulary and concepts were developed with many different kinds of trucks (dump truck, tow truck, garbage truck, etc.) and the children pretended to be driving and operating the trucks. Movement was encouraged and the children were eager to participate.

Day #2 - Previous day's activities, music and concepts were reviewed and discussed.

Day #3 - Transportation by Rail

Record: "Little Red Caboose"[14] Class forms a "train" (single file line) with the teacher as the engineer and sing and shuffle and move their arms to simulate train wheels. The child wearing a red dress or shirt is the caboose. This activity remained a favorite with the class long after the unit was over. It is an excellent movement and "letting off steam" activity, especially when the children are restless and need to move around indoors.

Record: "Train is a Coming"[15] is another good one to dramatize using the entire class as a "train". Listening skills are further developed by the children identifying the slowing down of the train when it arrived at the station. This lesson usually generated a great deal of enthusiasm which sometimes exceeded self-control. Teacher direction was required

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[13]New Music Horizon Series, Music For Early Childhood (New Jersey, Silver Burdett Company, 1952), p. 24-25.

[14]Diplomat Records Rocking Horse Series N5005, Puff 'n Toot and other musical stories.

[15]McCall, This Is Music.

to ensure a balance between enjoyment and acceptable behavior. The children who "forgot their manners" could not participate until they were able to behave appropriately.

Song: "I've Been Working on the Railroad"[16] sung with piano or record accompaniment. The children enjoyed this catchy familiar melody and especially enjoyed having their parents sing it with them at home.

Song: "Clickety Clack"[17] Children listened to hear how the rhythm of the train wheels matched the rhythm of the song. The accompaniment uses real sounds--that of a train. After introducing rhythm instruments, sand blocks and sticks are added percussion accompaniment to suggest the sound of a train. While some children played the accompaniment, others joined together to form a train and moved around the room, shuffling their feet and moving their arms with the accented beats. The metronome was also introduced at this time to correlate fast and slow rhythms and beats. This was the time to reinforce concepts of fast and slow.

Song: "Down By the Station" (on record)[18] just for enjoyment and to dramatize the engine and engineer with the "puff-puff, toot-toot". The science concept of steam power was introduced at this point.

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[16]Dade County Public Schools (Division of Instruction), There's Music On the Air, Instructional Radio & TV Series, Miami, Florida, 1969.

[17]Eunice Boardman and Beth Landis, Exploring Music K (New York, Rinehart & Winston, Inc., 1969), p. 118.

[18]Diplomat Records, Puff 'n Toot, Side B

Day #4 - Review and discuss Day #3's activities and concepts.

Day #5 - Transportation on Water

Song: "Row, Row, Row Your Boat" First the song in its entirety was taught and rowing was dramatized. Then the concept of a two part round was introduced, developed and practiced. For children of this age and grade level who are totally unfamiliar with the singing of rounds, the writer felt it better to have two classes and two teachers for the first attempt. The two groups were separated from each other on opposite sides of the room so that each class could watch their teacher with minimal distraction from the other class.

Record: "Yellow Submarine"[19] sung for fun and to develop a nautical vocabulary "sub" and also "sub" as a prefix meaning "under".

Song: "The Allee Allee O"[20] After learning this song, the children created and dramatized other stanzas about sailboats, motorboats, canoes, etc.

Record: "Sailing, Sailing"[21] Just a good old favorite and good for expressive language. Teacher asked questions such as: "Who has been on a sail boat?", "What did it feel like?", "What made the boat go?", "Why is it called a Sail boat?", "Is that the same as something being for sale?", "The words

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[19]Happy Time Records HT 1044, Yellow Submarine.

[20]New Music Horizon Series, Music For Early Childhood, p. 25.

[21]Happy Time Records, Yellow Submarine.

sound the same!", etc. The teacher continued with this kind of questioning.

Day #6 - Review and discuss Day #5's activities and concepts.

Day #7 - Transportation in the Air

Record: "Rocket Ship"[22] The children love dramatizing this song, especially the countdown "5-4-3-2-1-0 BLAST OFF!" This song was made especially relevant to them with the recent space shuttle activity.

Song: "The Helicopter"[23] An excellent song for developing more vocabulary and science concepts...e.g. "rotor", "propeller", and to review "up-down", etc.

Song: "Pilot Look Down"[24] describes what a pilot sees from the air. This was another opportunity for expressive language, to let the children who have flown (and there were many in this class who have) tell of their experiences and how things looked from high up in the sky, how landings and take-offs felt, who worked on the airplane other than the pilot, and what they did. It also gave the childen a chance to "be an airplane" and take-off, fly and come in for a landing.

Days #8 and 9 - Review all transportation songs and activities and let the children select their favorites.

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[22] McCall, This Is Music.

[23] Rose Marie Grentzer and Marguerite V. Hood, Birchard Music Series, Kindergarten (Illinois, Summy-Birchard Company, 1958), p. 94.

[24] Grentzer, Birchard, p. 95.

RESULTS

The results of this practicum were not what the writer had expected to achieve. The outcome objective of having the kindergarten teachers plan and prepare daily music instruction for their classes was not, according to the evaluative measurements, satisfactorily accomplished.

Music instruction was given (more so by 50% of the teachers than the others) but it was done as more of a spontaneous activity rather than as a planned part of the kindergarten curriculum. A comparative analysis of teachers' lesson plans showed little difference before (March, 1981) and after (May, 1981) the practicum implementation using the solution strategies previously listed. The 50% of the teachers who gave the most music instruction to their classes also had the best plans, listing songs by title, rhythm activities, and an occasional instructional objective or skill from the skill sequence. Those classroom teachers were also more regular in their classroom music instruction as evidenced by the writer's and the practicum observer's observations of the regularity of the time of daily instruction. They were the teachers who were formally observed using the observation check-list (Appendix D) by the music specialist, the assistant principal, the practicum observer, and the writer.

At the end of the first unit study using the new kindergarten music objectives, the majority of the teachers were "too busy" or "didn't have the time" to get together

for a meeting to adequately evaluate progress or results. Also, they did not use the program's objectives, sequence, or sample plans enough to feel comfortable giving an evaluation or critique of the progress or lack thereof. They also "did not know when" they would be able to do so with all the end-of-the-year reports, paper work and other demands on their time.

"Sharing" of activities and evaluation was not as successful as had been hoped for due to attitudes and lack of cooperation. One of the teachers did, however, share and demonstrate (with the children) a "new" creative musical activity which was, in turn, dramatized and performed (by the students in her class) for the other classes. Audience response was that of enjoyment both by the students and the teachers.

A very positive result of the solution strategy was that the tested sample unit lesson demonstrated a large degree of success. This success was shown both in the teaching of the unit, in the plans and preparation, and in the students' positive and enthusiastic response and total participation. In the writer's opinion, this was due, in no small part, to the explicit plans and preparation of the unit and also to the enthusiasm with which the unit and each portion thereof was presented by the teacher. Records to be used were made available prior to the start of the music period and were ready for use without the usual attempt to locate the needed record or music. Songs and books were clearly marked as to

page and series. These are all noted in the footnotes of the sample unit study plans for the recommended use of other teachers who may wish to use the same music books or recordings.

Another very positive side effect discovered in the testing of the sample unit plans was that the activities used were an indicator for the teacher of student deficiencies in other basic skill areas such as in the spatial relationship concepts of left-right. This concept then was reinforced by the teacher using finger-plays and other mnemonic aids.

In analyzing the foregoing results, the writer concludes that the negative attitudes shown by the teachers within the problem area were due primarily to teacher "burn-out". The teachers involved in this practicum had all been teaching for many years. They were all considered to be "experienced" teachers. The year of this practicum was one in which there were increased parental pressures, additional paper work for the state-mandated PREP (Primary Education Program), a required inservice course (with outside assignments) for all teachers within the problem area, and assorted personal problems. All the above greatly affected teacher attitudes.

The writer predicts that as the classroom teachers become more oriented toward use of the new kindergarten music objectives and skill sequence, these will gradually become a regular part of the daily curriculum.

RECOMMENDATIONS

It is recommended that the Dade County Balanced Curriculum Music Instructional Objectives be re-written in their entirety to include Kindergarten objectives and in terms to make them more relevant and meaningful to the regular elementary classroom teacher who does not have a background in music. The objectives as presently written are stated in behavioral terms that are too esoteric for the average elementary classroom teacher.

It is further recommended that a brief inservice course be given for kindergarten teachers who do not have the services of a music specialist. However, this course should be given on a teacher workday and that attendance be "strongly recommended" by the principal of the affected schools. The content of the course should consist of activities utilizing the proposed instructional objectives, the skills development sequence, and adapting the enclosed sample plans to other units. This course should concentrate heavily on rhythms, singing games, and creative movement activities.

If attendance at the inservice were voluntary, then the teachers in attendance would be there because of their personal desire for professional improvement and to increase their teaching skills. Thus, attitudes would be more positive in nature than were experienced in this practicum.

It is also recommended that the Kindergarten Music Skills Development Sequence (Appendix C), the sample unit

study plans, and the Music Instructional Objectives for Kindergarten be made available to other teachers who are faced with the same problem.

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DISCOGRAPHY

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Happy Time Records HT 1044, Yellow Submarine, "The Yellow Submarine", "Sailing, Sailing", "Blow the Man Down".

McCall, Adeline, Alpha Records, Allyn Bacon, Inc., This is Music For Kindergarten and Nursery School, "Sky Ride", "My Rocket Ship", "Our Old Horse", "Walking On Your Tiptoes", "Train is a Comin'", "Donkey Riding".

APPENDIX A

SURVEY QUESTIONS

1. Does a Dade County Music Specialist instruct your class in music?

2. If so, how often?

3. Is music a regular part of your daily instruction?

4. Is your classroom music instruction planned and prepared or spontaneous?

5. Do you, as a classroom teacher, feel secure with your music instruction with your kindergarten class?

6. Would music instructional objectives for kindergarten help you with your music instruction?

SURVEY QUESTIONS BY NUMBER AND RESPONSES

SCHOOL	1	2	3	4	5	6
A	Yes	½ hr. weekly	yes	planned Use Gr.1 obj.	Yes, likes music	They would help.
B	Yes	2 classes + grd. sing 2x monthly	yes	both	With records and phonograph.	Yes, definitely
C	Yes	2 classes 30 min. weekly	NO	Neither	Not really	No!
D	Yes	twice weekly for ½ hour	occas.	Spontaneous	Yes-piano back-ground.	Yes.
E	No	NONE	Yes, planned and taught by three teachers alternately		Yes, the best we can!	Probably
F	Yes	½hr. weekly	yes	planned	O.K.	They'd help with plans.
G	Yes	½ hour weekly	Yes	Unscheduled	With records	Maybe??
H	Yes	50 min.weekly Gr.sing 25 class 25 min.	yes	Spontaneous	Yes with records.	Doubt it!
I	Yes	2 x weekly + a grade sing	Yes	spontaneous	Yes with records	Probably!
J	Yes	2 x weekly Grd. sing 2x monthly.	Yes	Both	Yes with records	Yes!
K	NO	NONE	Yes	Planned	Yes, plays piano	No!
L	Yes	one group sing, one 30 min.session	Yes	spontaneous	Yes.	No
M	No	NONE	Yes	Spontaneous	Yes	Yes, definitely especially with a sequence.
N	NO	NONE	Yes	Both	Yes with the help of a record player.	Yes, especially with planning.

APPENDIX B

KINDERGARTEN MUSIC INSTRUCTIONAL OBJECTIVES

The student will:

Pitch and Duration

1. Develop an aural awareness of differences in voices, environmental sounds, sounds of percussion and familiar tonal instruments. Use terms high and low in reference to pitch.
2. Aurally develop an awareness of ascending and descending (up and down) melodic direction.
3. Respond aurally to differences in tone duration; understand the concepts of and uses the terms same - different, short - long, shorter - longer, in reference to melody.

Expressive Qualities

4. Aurally differentiate between loud and soft and develop a feeling for and aural recognition of louder - softer and growing louder and growing softer.
5. Develop aural awareness leading to recognition of faster and slower. Use the terms fast - slow, faster - slower.
6. Develop the ability to respond creatively to changing tempos with appropriate bodily movement.
7. Respond rhythmically with bodily movement to music by marching, skipping, hopping, galloping, trotting, tiptoeing, clapping, and dancing.
8. Respond rhythmically with percussion instruments keeping steady beat.

Mediums of Performance

9. Sing a variety of songs from memory.
10. Reproduces simple rhythmic patterns on rhythm instruments or by clapping hands.

Listening

11. Follows directions through musical activities such as "Looby Loo", "We're Going on a Bear Hunt", "Hokey Pokey", "Johnny Works With One Hammer", etc.
12. Listen to various types of music for enjoyment.
13. Aurally recognizes familiar songs.
14. Become acquainted with music of other cultures.

APPENDIX C

KINDERGARTEN MUSIC SKILLS DEVELOPMENT SEQUENCE

The kindergarten child will:

1. Respond creatively to music and changing tempos.

2. Move creatively to music as directed. (Hop, jump, gallop, etc.)

3. Move to a given rhythm by imitation. (Jump four times, tap your knees, bend to the side, back or front, etc.)

4. Given a reference tempo, clap at a faster tempo, then at a slower tempo than the model.

5. Clap the steady beat of a song while it is being sung or played.

6. Clap the rhythm of a song while it is being sung or played.

7. Imitate a given rhythm by echo clapping.

8. Imitate tempo, fast-slow, faster-slower.

9. Imitate a given pitch.

10. Imitate tone levels, loud-soft, louder-softer.

11. Given a melody pattern sung at a moderate dynamic level, sing the same melody pattern at a louder then a softer level.

12. Experiment creatively with high and low using rhythm instruments to demonstrate.

APPENDIX D

OBSERVATION OF KINDERGARTEN MUSIC INSTRUCTION CHECKLIST

	YES	NO	N/A
1. A large majority of the students were participating in the music lesson.			
2. The teacher appeared to have planned and prepared the lesson.			
3. The teacher was enthusiastic in her presentation of the lesson.			
4. A variety of musical activities such as action songs, rhythms, dances, singing games or dramatizations were provided.			
5. An opportunity was given for the students to respond creatively to music.			
6. The students appeared to be enjoying the music activities.			

Observed by_____

Title_____

Date_____

OBSERVATION OF KINDERGARTEN MUSIC INSTRUCTION CHECKLIST

	YES	NO	N/A
1. A large majority of the students were participating in the music lesson.	✓		
2. The teacher appeared to have planned and prepared the lesson.	✓		
3. The teacher was enthusiastic in her presentation of the lesson.	✓		
4. A variety of musical activities such as action songs, rhythms, dances, singing games or dramatizations were provided.	✓		
5. An opportunity was given for the students to respond creatively to music.	✓		
6. The students appeared to be enjoying the music activities.	✓		

Observed by Clifford Newman

Title Assistant Principal

Date 6/1/81

BEST COPY AVAILABLE

OBSERVATION OF KINDERGARTEN MUSIC INSTRUCTION CHECKLIST

	YES	NO	N/A
1. A large majority of the students were participating in the music lesson.	✓		
2. The teacher appeared to have planned and prepared the lesson.	✓		
3. The teacher was enthusiastic in her presentation of the lesson.	✓		
4. A variety of musical activities such as action songs, rhythms, dances, singing games or dramatizations were provided.	✓		
5. An opportunity was given for the students to respond creatively to music.	✓		
6. The students appeared to be enjoying the music activities.	✓		

Observed by Ron Simms

Title Music Teacher

Date 6/3/81

BEST COPY AVAILABLE

OBSERVATION OF KINDERGARTEN MUSIC INSTRUCTION CHECKLIST

	YES	NO	N/A
1. A large majority of the students were participating in the music lesson.	✓		
2. The teacher appeared to have planned and prepared the lesson.	✓		
3. The teacher was enthusiastic in her presentation of the lesson.	✓		
4. A variety of musical activities such as action songs, rhythms, dances, singing games or dramatizations were provided.	✓		
5. An opportunity was given for the students to respond creatively to music.	✓		
6. The students appeared to be enjoying the music activities.	✓		

Observed by Lacey A. Hurshell

Title Kindergarten Teacher

Date June 2, 1981

BEST COPY AVAILABLE

OBSERVATION OF KINDERGARTEN MUSIC INSTRUCTION CHECKLIST

	YES	NO	N/A
1. A large majority of the students were participating in the music lesson.	✓		
2. The teacher appeared to have planned and prepared the lesson.	✓		
3. The teacher was enthusiastic in her presentation of the lesson.	✓		
4. A variety of musical activities such as action songs, rhythms, dances, singing games or dramatizations were provided.	✓		
5. An opportunity was given for the students to respond creatively to music.	✓		
6. The students appeared to be enjoying the music activities.	✓		

Observed by M. Anderson

Title Kindergarten teacher

Date 5-15-81

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APPENDIX E

The rhythm band serves as a delightful means of developing rhythmic response and skills as well as creativeness. To realize its complete value children should be encouraged to listen carefully as they become familiar with the selection chosen in order to make suggestions as to interpretation.

The following instruments are generally used in rhythm band:
NOTE: In playing instruments, use first suggestion; as competence develops, use others for variety of effects.

A. Rhythm sticks — Hold firmly, one in each hand with arms relaxed

1. Strike near the ends right over left
2. Right over left, left over right
3. Strike on floor or desk — right over left

B. Jingle clogs — Hold in right hand

1. Strike against palm of left hand
2. Strike against palm of left hand — shake in air

C. Sand blocks — Hold one in each hand

1. Rub together with an up and down movement

D. Tone blocks — Hold in left hand

1. Strike on un-opened side with metal striker

E. Castanets — Hold in right hand

1. Shake with flip of the wrist

F. Tambourines — Hold in right hand

1. With swinging motion, strike it against closed left fist --- then shake it

G. Cymbals — Hold one in each hand

1. Strike in an up and down movement or one per child - - - strike edge with metal striker

H. Drum — Hold in hand or between knees

1. Play with hand or mallet

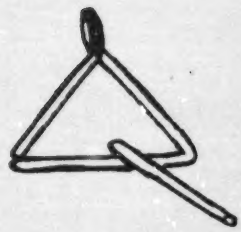
I. Bells — Hold in right hand

1. Shake up and down

J. Triangle

Hold by string in left hand

1. Strike on outside with metal striker
2. Strike on inside with fast up and down strikes



BALANCE OF INSTRUMENTS

To achieve the best effects it is wise to have a balance of instruments. In a band of 30 players, a good balance is usually found in the following distribution:

1 drum
2 tambourines
2 castanets
2 pair cymbals

4 bells
2 tone blocks
4 jingle sticks

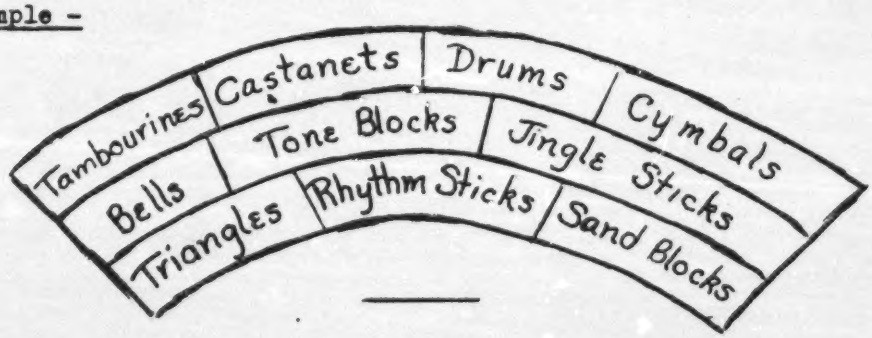
3 triangles
8 pair rhythm sticks
2 pair sand blocks

However, this distribution can be varied according to the effects desired or the instruments available.

SEATING ARRANGEMENT

As in a band, instruments are grouped rather than scattered. It is usually wise to have the louder instruments at the back with the softer instruments at the front.

For example -



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The children may remain seated in their desks, at the tables or they may be grouped on the floor in a semi-circle. Where and how they are seated will be determined by the space available and by the teacher's judgment as to the most satisfactory plan for the group.

INTRODUCING THE INSTRUMENTS

Children who have had little or no experience with rhythm instruments are fascinated when an instrument is given to them. They become completely absorbed in manipulating it in every way possible to obtain the most sound. This is only natural so you can imagine what confusion and noise evolves when all the variety of instruments are distributed at the same time. It is more meaningful and less confusing to present each instrument alone over a period of weeks. During this time the child is told the name of the instrument, shown how to play it and is given an opportunity to hold and play it himself. (Rhythm sticks are usually the first to be presented; then drums.) After each instrument in its turn has been used by each child and a certain adeptness in handling the various ones is shown, rhythm band instruction can be begun and continued in a meaningful way.

DEVELOPMENT

The piano, record player, or group singing furnish excellent accompaniment for rhythm band activities. The children must listen to the instrument which is playing the music and realize that they are merely accompanying. After the first few experiences with all the instruments playing all the time, children should be led to discover the different effects produced by different instruments so that some instruments remain quiet while others are playing. For example, with light airy music the softer sound-producing instruments such as bells and triangles are more appropriate than drums or cymbals. Through careful listening and becoming familiar with the selection to be used, followed by discussion, a good instrumentation can be secured.

FURTHER SUGGESTIONS

There should be a planning on distribution and collection of instruments. A good idea is to have the instruments grouped on a table and then have the children obtain their instrument for that particular session.

The group should understand that noise from the instrument is not permitted except during actual playing.